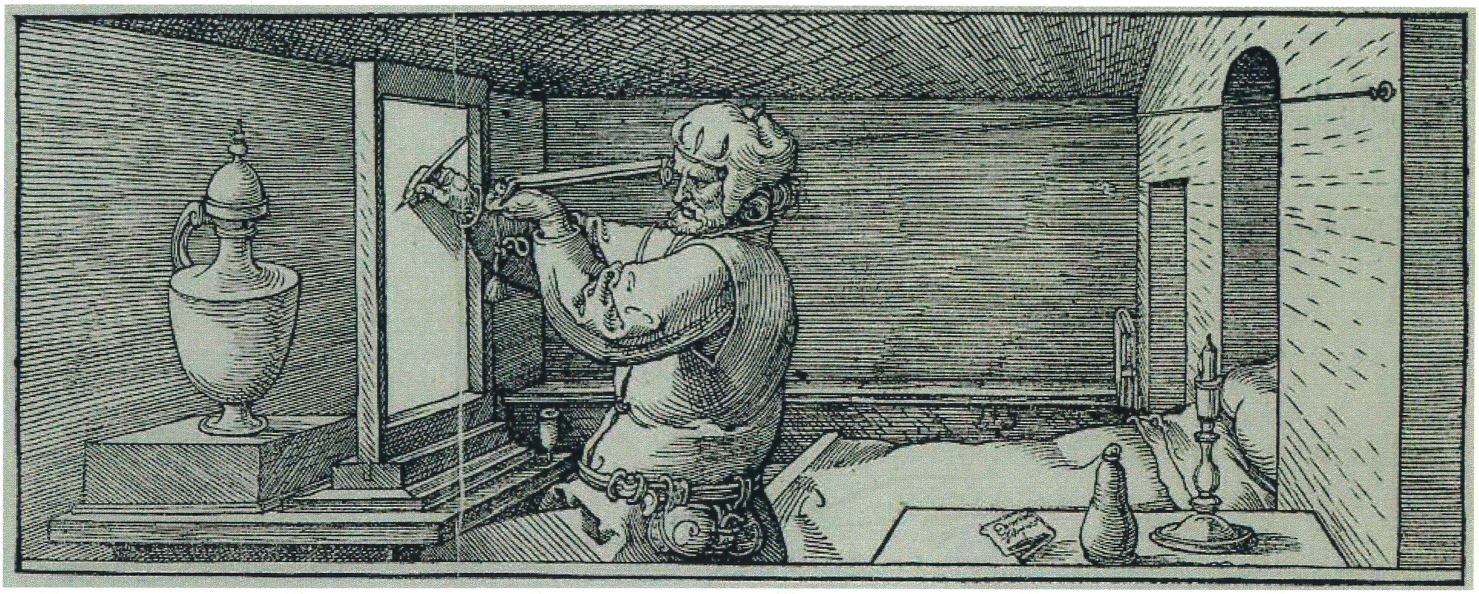
2014 College Advisory Committee Annual Front Range Symposium



9:00 April 12, 2014 Denver Art Museum
North Building, Lower Level Lecture Room

Speakers:

Micah Alhadeff, Colorado State University, *Paul Cadmus: The Social Matrix of Queer Subculture in New York* • Aimee Andrews, University of Colorado, Denver, *Silence=Death: Emotion and Queerness in Postmodern AIDS Art* • Arturo Bugarin Correa, University of Northern Colorado, *Greca: Use of Art as a Social Distinguisher in Mexico* • Shana Hafner, Colorado College, *The Fourth Dimension and Pictorial Space-Time: Francis Picabia's Transparency Series* • Moira Heffernan, University of Denver, *Syncretic Symbols: Re-examining the Iconography of Gandharan Maitreya* • Samantha Hunt, University of Denver, *Community and Collaboration: Marie Watt and the Female Heroic Gesture* • Megan Miller, University of Colorado, *Working Youth, Wealthy Youth: A Look Into Édouard Manet's Depictions of Children, Modernity, and Paris* • Katie Morrison, University of Colorado, *"Beyond Twelfth Street": Visual Narratives and Realities in Detroit, Michigan* • Adele Moss, Colorado College, *Performative Sculpture and Spiritual Time Travel: A Crucifix Puppet from Kempten* • Caleb Noel, University of Colorado, *Colorado Springs, William Blake's Newton and the Iconography of Innovation* • Jamie Summers, Metropolitan State University of Denver, *The Feminine Evil: Depictions of the Femme Fatale in Symbolist Paintings*

Symposium admission is free. Reception to follow at MAD Beans & Wine Cafe.

Enter through the orange gates marked "Adventures in Art Center," located on W. 14th Ave. between Acoma Plaza/Denver Public Library and Bannock St.

Hello CAC participants!

Congratulations again on being selected to represent your school at the Denver Art Museum on April 12th. We've worked out a schedule that I've pasted below. This might be subject to change, so please don't share it with anyone yet, but we wanted everyone to have an indication of when they'd be presenting. Please take a look and let us know if we have anything wrong with your names or paper titles. We should have a flyer ready in a couple of days for you to share with friends.

Jesse or I have mentioned this to many of you, but we're concerned that your Powerpoint or PDF presentation files might be too large for our email spam blocker. Instead of sending them through email, could you upload them to the following dropbox folder by April 10th: http://dbinbox.com/mmessenheimer.

You don't need to set up an account to use the folder. If you plan on using sound, video, or need internet access in your presentation, please be sure to let us know by this Friday (4/4) so we can have AV set up appropriately.

On the 12th, we'd like presenters to arrive between 8:00 and 8:15 to meet with our AV tech and make sure your presentation is working properly. Even though we're asking that you send your files in advance, it would be a good idea to bring them on a thumb drive just in case.

The symposium will be held in the Lower Level lecture room in the museum's North Building (the older of the two buildings). The museum won't be open when you arrive, so you'll need to use the entrance marked "Adventures in Art Center" that's located on 14th Avenue across the plaza from the library, behind the Edgar Heap of Birds installation. You'll see a colorful gate with a stairway leading down. Follow that and the lecture room is at the bottom of the stairs. We'll put a sign outside of the gate, as well so no one will get lost. Please let us know if you are unable to use the stairway and we can make sure alternate access arrangements are available. If you'll be driving and are unfamiliar with the museum area, there's a garage located on 12th Avenue just west of Broadway.

Please let one of us know if any other questions come up.

We're looking forward to meeting each of you and hearing your papers!

Micah

CAC Symposium schedule:

45 AV setup

00 Pastries and coffee

05 Welcome

15 Introduction

45 Samantha Hunt, University of Denver, *Community and Collaboration: Marie Watt and the Female Heroic Gesture*

:15 Jamie Summers, Metropolitan State University, Denver, *The Feminine Evil*

.0:30 Break

.1:00 Katie Morrison, University of Colorado, *Beyond Twelfth Street": Visual Fantasies and Realities in Detroit, Michigan*

.1:30 Micah Alhadeff, Colorado State University, *Paul Cadmus: The Social Matrix of Queer Subculture in New York*

.2:00 Aimee Andrews, University of Colorado, Denver, *Silence=Death: Emotion and Queerness in Postmodern AIDS Art*

.:00 Lunch break

30 Moira Heffernan, University of Denver, *Syncretic Symbols: Re-examining the Iconography of Gandharan Maitreya*

00 Adele Moss, Colorado College, *Performative Sculpture and Spiritual Time Travel: A Crucifix Puppet from Kempten*

30 Arturo Bugarin Correa, University of Northern Colorado, *Greca: Use of Art as a Social Distinguisher in Mexico*

45 Break

15 Caleb Noel, University of Colorado, Colorado Springs, *William Blake's Newton and the Iconography of Innovation*

45 Megan Miller, University of Colorado, *Working Youth, Wealthy Youth: A Look Into Édouard Manet's Depictions of Children, Modernity, and Paris*

15 Shana Hafner, Colorado College, *The Fourth Dimension and Pictorial Space-Time: Francis Picabia's Transparency Series*

30 Reception at Mad Wine/Beans

Micah Messenheimer Curatorial Assistant

Department of Photography MMessenheimer@denverartmuseum.org 720 913 0043

Denver Art Museum 100 W. 14th Avenue Parkway Denver, CO 80204 Visit www.denverartmuseum.org and subscribe to our e-newsletter. The Denver Art Museum salutes the citizens of metro Denver for helping fund arts, culture and science through their support of the Scientific and Cultural Facilities District (SCFD).

2014 College Advisory Committee Annual Front Range Symposium, April 12, 2014
Agenda

9:00-9:05:	Welcome
9:05-9:15:	Introduction
9:15-9:45	Samantha Hunt, University of Denver, *Community and Collaboration: Marie Watt and the Female Heroic Gesture*
9:45-10:15	Jamie Summers, Metropolitan State University of Denver, *The Feminine Evil: Depictions of the Femme Fatale in Symbolist Paintings*
10:15-10:30	Break
10:30-11:00	Katie Morrison, University of Colorado, *"Beyond Twelfth Street": Visual Narratives and Realities in Detroit, Michigan*
11:00-11:30	Micah Alhadeff, Colorado State University, *Paul Cadmus: The Social Matrix of Queer Subculture in New York*
11:30-12:00	Aimee Andrews, University of Colorado, Denver, *Silence=Death: Emotion and Queerness in Postmodern AIDS Art*
12:00-1:00	Lunch break
1:00-1:30	Moira Heffernan, University of Denver, *Syncretic Symbols: Re-examining the Iconography of Gandharan Maitreya*
1:30-2:00	Adele Moss, Colorado College, *Performative Sculpture and Spiritual Time Travel: A Crucifix Puppet from Kempten*
2:00-2:30	Arturo Bugarin Correa, University of Northern Colorado, *Greca: Use of Art as a Social Distinguisher in Mexico*
2:30-2:45	Break
2:45-3:15	Caleb Noel, University of Colorado, Colorado Springs, *William Blake's Newton and the Iconography of Innovation*
3:15-3:45	Megan Miller, University of Colorado, *Working Youth, Wealthy Youth: A Look Into Édouard Manet's Depictions of Children, Modernity, and Paris*
4:00-5:00	Reception at Mad Wine & Beans Across the plaza from the museum's Hamilton Building

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Abstracts

Micah Alhadeff, Colorado State University, *Paul Cadmus: The Social Matrix of Queer Subculture in New York*

Twentieth-century Social Realist painter Paul Cadmus first attracted public attention when his painting *The Fleet's In!* (1934) was removed abruptly from an upcoming public exhibition, funded by the Public Works of Art Project, at the Corcoran Gallery of Art in Washington, D.C. The censored painting shows sailors on leave carousing with both women and men in New York's Riverside Park, an area known for male and female prostitutes soliciting sailors. Admiral Rodman, a retired navy official, fought to have Cadmus's painting *The Fleet's In!* removed from the exhibition at the Corcoran Gallery of Art on the basis that it presented sailors on leave acting intoxicated and sexually promiscuous, and that it cast the U.S. Navy in a bad light.

Cadmus's paintings reveal the social matrix of an underground queer subculture in 1930s New York that was associated with the city's working class culture comprised of immigrants and racial minorities. This queer subculture played a fundamental role in shaping the sexual practices of heterosexual men in the military and working class. I argue that the controversy surrounding the removal of *The Fleet's In*! can be seen as an attempt by the American government to maintain a virtuous and heroic image of the U.S. Navy during this time of social and economic upheaval.

Aimee Andrews, University of Colorado, Denver, *Silence=Death: Emotion and Queerness in Postmodern AIDS Art*

This paper will explore queerness and difference in art by focusing on emotion as a strategy in the artwork of AIDS activists. In my research I identify the use of emotion in radical AIDS art in the United States during the late 1980s. The graphic posters and imagery of the activist collective ACT UP and their iconic *Let the Record Show...* exhibition, as well as the photographic collage *(Untitled) Hujar Dying* by artist David Wojnarowicz will be analyzed as exemplary of the period's work that evokes (and provokes) feelings the audience must confront. This research proposes silence as a symbol or concept that thematically prevails throughout these case studies, in which Postmodern modes of art-making were combined with emotional activist strategies. As a result, the work conveys the danger of silence and expresses the anger, grief, and mourning of the artists and queer communities directly affected by the massive number of deaths in this era. AIDS art is emotional because death is ultimately emotional. This project reveals how artists employed the visual and conceptual strategies of Postmodernism in order to convey the themes of silence and death.

Arturo Bugarin Correa, University of Northern Colorado, *Greca: Use of Art as a Social Distinguisher in Mexico*

This thesis examines the development, creation and characteristics of the *charro* attire as a work of art, and its use as a social and class distinguisher in Mexico since the seventeen-century: focusing on the suede patterns called *greca* that adorn the attire, and their possible indeginous/native origins. I will analyze the social equalization process, which was initiated by changing laws and customs, specifically the 1633 Royal Decree reinforcing King Felipe's 1568 and 1570 decrees prohibiting indigenous peoples from riding horses. This became a widespread practice by the seventeenth century. I will discuss how those legal prohibitions led to the use of "visual identifiers" to distinguish between *hacendados* and their *peóne,* which led to the creation of the *charro* attire. Examining the process of elaborating/decorating *charro* dress, the artists that create them, materials/medium, symbolism of colors and patterns, and their origins is the focus of this paper. I will examine in order of how the origin and development of the attire led to the current/contemporary design used today to distinguish between *hacendados* and their *peónes*.

Moira Heffernan, University of Denver, *Syncretic Symbols: Re-examining the Iconography of Gandharan Maitreya*

Previous scholars to analyze Buddhist sculptures and reliefs from Gandhāra focused primarily on the stylistic influences of Greece and Rome. However, recent attention has been given to the cultural and artistic syncretism of the region as an influence in its own right. This paper examines a Maitreya sculpture from the Denver Art Museum, alongside others from the Kushan period, as an illustrative study on the earliest sculptural representations of the Future Buddha in Gandharan art. While undeniably an example of Western aesthetic influences in Buddhist art, the statue exhibits indigenous Gandharan characteristics that emanate from the distinct nature of the Kushan Empire.

By re-examining the iconography that accompanies these depictions of the bodhisattva Maitreya in a socio-political, cultural and religious context, rather than a purely formal one, this paper considers elements within the sculpture that concern the expanding worship of the Future Buddha and the corresponding emergence of early Mahayana Buddhism. The syncretic symbols reveal an interesting political use of the religion in a vast and culturally diverse empire, serving as clues for future scholars seeking to obtain a deeper understanding of the history of Gandhara and the development of Buddhism within that very complex and illusive past.

Samantha Hunt, University of Denver, *Community and Collaboration: Marie Watt and the Female Heroic Gesture*

Daughter of a Native American mother and a German/Scottish father, contemporary artist Marie Watt is gaining international recognition for her large-scale blanket works. Through community collaboration in sewing circle efforts and donation projects, Watt's pieces are

quickly becoming more monumental. Using blankets as building blocks, Watt's work propels this traditionally "craft" form into the gallery space. The universality of the blanket pushes this commentary to further include the nature of the human experience.

Watt's Native American heritage—coupled with the Pattern and Decoration Movement of second-wave feminism—acts as a groundwork upon which Watt can address more complex contemporary themes. Her massive blanket works are prominently in dialogue with the "male heroic gestures" of the last half of the 20th century: namely those of the Abstract Expressionists, Pop Artists, Minimalists, and Neo-Dada artists.

Watt challenges the notion that grand works of genius must be inherently masculine to be valuable, and she comments that these individualist gestures no longer serve our contemporary society. By making large-scale works communally and using traditionally "feminine" materials, Watt dissects dichotomies of male and female as they relate to process and material in order to reinvent what "grand gestures" mean in our contemporary society.

Megan Miller, University of Colorado, *Working Youth, Wealthy Youth: A Look Into Édouard Manet's Depictions of Children, Modernity, and Paris*

Seldom are depictions of childhood and adolescence considered to be representative of their time. This essay reveals the necessity in contemplating Édouard Manet's paintings of youth in determining both the artist's and his viewers' understandings of modernity, modernism, and the fleeting quality of time. By taking a deeper look into the paintings *The Old Musician* (1862) and *The Railway* (1873), one senses Manet's desire to magnify the overlooked metaphor of child as modern Parisian in order to emphasize not only class distinctions and the gendered gaze, but also social ritual of 19th century, Haussmannized France.

Rapid urban development generated a "childhood recovery" on Manet's canvases. From a psychological standpoint, let it be known that a child remains in nearly every adult, but has been buried deep within the subconscious. Manet exposes this youthful exuberance and French modernity as a series of paradoxes; alienation, split psyches, and abstract social relations become incredibly revealing of the modern man's mental state. *The Old Musician* and *The Railway* are seen as two of the most perplexing, yet awe-inspiring works of Manet's career and are in need of greater examination in order to understand the Impressionist's intent and to conduct a psychoanalysis of where we have been, who we are now, and where we are going.

Katie Morrison, University of Colorado, *"Beyond Twelfth Street": Visual Narratives and Realities in Detroit, Michigan*

In this presentation, I will examine Detroit's internal and external narration of the events during the Twelfth Street riot in July 1967. Mainstream press outlets such as *LIFE* magazine and *The New York Times* acknowledged the structural inequalities in Detroit that preceded the 1967 riot, including segregated housing practices, unequal access to education and employment, and police brutality towards inner-city blacks. These same sources, however, also used photographs that documented the melee in order to thrust blame upon inner-city blacks for their participation in the riot. In this way, popular publications emphasize individual acts of criminality rather than the systemic criminality of a deeply racist northern city. This trend is not unique to national publications; the *Detroit Free Press* constructed a similar narrative. The *Free Press*, however, showed a more nuanced, introspective negotiation of blame. Local Black newspapers, such as the *Michigan Chronicle*, directly confronted the confusing network of victimization and blame that national publications elided by way of generalization. Since 1967, Detroit's dominant narrative has centered on the imbalance between local contextualization and national (and international) generalization.

Significantly, there is virtually no evidence of the 1967 riot photographs in visual culture discourse on race relations. In order to contribute to existing research, this project knits together the scholarship of visual culture historians working on black civil rights struggles in the South and the scholarship of urban historians focusing on Detroit.

Adele Moss, Colorado College, *Performative Sculpture and Spiritual Time Travel: A Crucifix Puppet from Kempten*

This paper deals with the spiritual impact of late gothic crucifix-puppets, life sized, wooden Christ figures with articulated limbs, which were used in Holy Week liturgical dramas. Using performance theory as a critical lens, I explore the ways in which a particular crucifix-puppet, the 1350 example from Kempten, Germany, functioned to mediate the human-divine relationship, as a liturgical, art, and performative object. Performance theory assumes the constant performance of the puppet, so that even in its stillness during the months that precede Holy Week, the Kempten Puppet played an active role in shaping spiritual consciousness. It both acted upon its audiences and engaged them in collaborative performances. For a laity mostly barred from direct experience of the Eucharist, crucifix-puppets facilitated a visual communion experience, transported worshipers in time to the scene of Crucifixion itself, and simulated the interactive visions of medieval mystics.

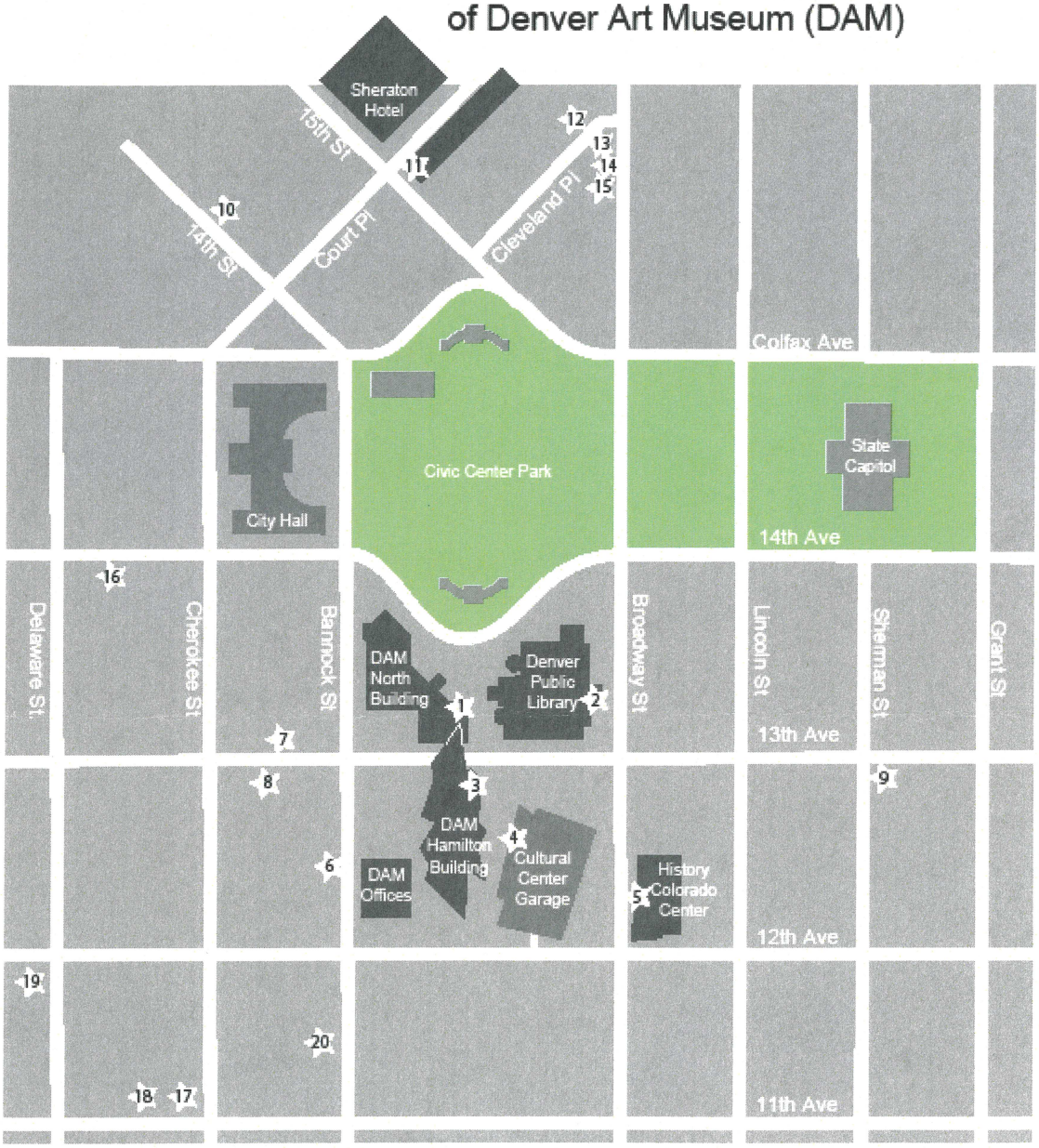
Caleb Noel, University of Colorado, Colorado Springs, *William Blake's Newton and the Iconography of Innovation*

Scott Berkun's 2010 bestselling book *The Myths of Innovation* casts the famed scientist Isaac Newton as one of many great thinkers who solved dilemmas that no one else saw as problems. During his life, Newton established the idea that mathematical laws rather than spiritual intervention frame the world around us. Berkun uses William Blake's 1795 print *Newton* to illustrate his thesis about creative thinkers and problem solving, and in doing so, casts the print as an icon of innovation. This use of *Newton* is surprising, since Blake created it as a mockery of Newtonian theory. This paper will explore how the print *Newton* was transformed into an icon of innovation despite Blake's intended meaning. It will look at Blake's unique form of spirituality in relation to his innovative engraving process, as well as consider how Eduardo Paolozzi's 1995 sculpture *Newton, After William Blake* helped to re-frame the meaning of the original print in the contemporary period.

Jamie Summers, Metropolitan State University of Denver, *The Feminine Evil: Depictions of the Femme Fatale in Symbolist Paintings*

Approaching the turn of the 20th century, first-wave feminist movements were gaining momentum, fighting for educational reform, work reform, and the right to vote. These women were becoming an ever-increasing threat to traditional societal roles that had been in place for centuries, as they left the private sphere of the home and moved into the public sphere. Reactionary intellectual discourses fought back with scientific studies and philosophical treatises that built upon centuries of ideologies surrounding the inferiority of women, as these men became more fanatical in their quest to prove women's inferiority to their male counterparts. Women reformers were seen as beasts attempting to overcome their biological deficiencies, and they would drag society at large back to its primitive roots if they succeeded. Artists such as Franz von Stuck, Gustave Moreau, and Edvard Munch were exposed to these ideas through their ties to the intellectual communities of Europe, and they responded to this discourse through visual representations of the femme fatale. Ultimately, the intellectual and artistic climate of the fin-de-siècle perpetuated the anti-feminist treaties that manifested in the femme fatale imagery of the Symbolist movement.

Dining and convenience in the vicinity of Denver Art Museum (DAM)



1. Palettes
2. Cafe
3. Mad Beans Cafe
4. Mad Greens / Mad Beans and Wine Bar
5. Rendezvous Cafe
6. Cap City Tavern
7. Pints Pub
8. Dozens
9. City O' City
10. The Belvedere
11. 7-11
12. McDonalds
13. Dazbog Coffee
14. Jimmy John's
15. Green Fine Salad Co.
16. Quizno's Subs
17. Parsley
18. Denver Pizza Company
19. Cuba Cuba
20. Gallo Di Nero